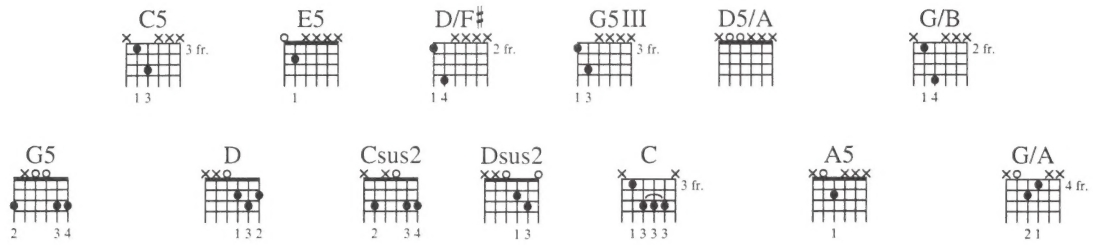


Quicksand

Words and Music by Jani Lane



Introduction

Moderate Rock ♩ = 116

Gtr. 1 E5 Csus2 D5 E5 Csus2 D5 N.C. Gsus2 F#m

Let ring throughout
mp (clean tone)

E5 Csus2 D5 Csus2 Gtrs. 2 and 3

f (distortion)

E5 Csus2 D5 E5 Csus2 D5 N.C. Gsus2 F#m

Gon - na write a let - ter to my ba - by, and this is what I'm gon - na say. _____

Gtr. 1
mp

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To Coda Φ Chorus

C5 G5 D E5 C5 Csus2 G5 D Dsus2

P.M. $\underline{\hspace{1cm}}$ Rhy. Fig. 2

And as I lay $\underline{\hspace{1cm}}$ here $\underline{\hspace{1cm}}$ hold-ing your hand, $\underline{\hspace{1cm}}$ I can't help but feel you don't

(Ah. $\underline{\hspace{1cm}}$ Ah. $\underline{\hspace{1cm}}$)

* Bass plays F#

C Csus2 C * D E5 (end Rhy. Fig. 2) w/Fill 2 C5

un-der-stand. $\underline{\hspace{1cm}}$ Tight-er you hold $\underline{\hspace{1cm}}$ on, more that it's feel - ing like quick - sand.

Ah.)

* Bass plays F#

2. **Bridge**

harm. $\underline{\hspace{1cm}}$ $\textcircled{2}$ 5 fr. E5 $\textcircled{3}$ 5 fr. B G

More that it's feel - ing like quick - sand. Quick - sand. $\underline{\hspace{1cm}}$

*Gtrs. 1 and 4 Rhy. Fig. 3

mf let ring throughout

* doubled with 12- string acoustic

Csus2(#11) Cadd9 Csus2(#11) Dsus4 D Dsus4 D Dsus4

Fill 2

Gtr. 3

8va $\underline{\hspace{1cm}}$

P.H. $\underline{\hspace{1cm}}$

15

T
A
B

Pitch: G

Guitar Solo

w/Rhy. Fig. 1 (twice) (play simile)

E5 N.C.

D/E N.C. G5 D

3 1/2
D

1
Dsus4

2 1/2
D

4
Dsus4

Oh, _____ yeah. _____

w/Fill 3

(end Rhy. Fig. 3)

Gr. 5

15ma P.H. loco

f P.M. (distortion)

P.H. Full

Pitches: B, C#

E5 N.C.

D/E N.C.

E5 N.C.

15ma loco P.H. 15ma loco P.H.

15ma loco P.H. 8va P.H. loco

P.M. P.H. P.H. P.M. P.M. P.H. P.M. P.H.

Pitches: G, G,

A, E

8va

D/E N.C. G5 D E5 N.C.

D/E N.C.

P.H.

full

full

full

full

P.H.

Pitch: E

Fill 3

15ma harm.

8va

harm.

sounding: B

* located 1/2 the distance between the 17th and 18th frets

A

** located 3/10 the distance between the 15th and 16th frets

(8va)

Gtrs. 2 and 3

A5 (5) 3 fr. C 2 fr. B A5 G/A A5 (6) 3 fr. G 2 fr. F#

Gtr. 6 *loco* *f* (distortion) 1/2 1/2 1/4 1/4 P.H. 1/4 P.H. 8va. P.H.

Pitch: G 5 3 5 Pitch: C

Gtr. 5 w/Rhy. Fig. 1 (play simile) E5 N.C. 8va D/E N.C. G5 D

12 10 12 14 10 12 14 10 12 14 11 12 14 10 12 14 11 12 14 15 12 14 15 12 14 15 14 12 14 12 15 15 full

D.S. *Sal Coda* \oplus Hey.

8va 15ma P.H. *loco* full P.H. 6 P.H. full P.H.

Pitches: G# G# G# Pitch: A

Coda Interlude

\oplus E5 D5 E5 Csus2 (D5) N.C. Gsus2 F#m

Gtrs. 2 and 3 *dive w/bar* Whoa.

Gtr. 1 *mp* Let ring throughout

0 2 2 3 0 0 0 0 0 2 2 2 3 0 0 0 0 0 3 0 2 0

E5 Csus2 D5 Csus2 N.C.

Well, _ I

Gtrs. 2 and 3

f

harm. dive w/bar

dive w/bar harm.

*** Chorus**

w/Rhy. Fig. 2

E5 C5 Csus2 G5 D Dsus2

lay _ here _ hold - ing your hand. _ I can't help but feel you don't

(Ah. _ Ah.

* 2nd time ad lib vocal

w/Fill 4 (2nd time only)

w/Rhy. Fill 1(1st time only)

C Csus2 C D E5

_ un - der - stand. _ Tight - er you hold _ on, more that 'it's feel - ing like

Ah.)

Fill 4

Gtr. 5

feedback_ _ _

harm. _ _ _ _

1/2 1/2

both notes vib. feedback_ _ _

harm. _ _ _ _

T

A

B

12 14

14 14 14 14 (14) 5 5

Rhy. Fill 1

Gtrs. 2 and 3

T

A

B

(2) 0 0 0 5 5 5

Bridge

w/Rhy. Fig. 3

Csus2 Cadd9 Csus2(#11) Cadd9 Csus2(#11) Csus2 Cadd9 Csus2(#11) Cadd9 Csus2(#11)

quick- sand. Quick - sand. _____

Dsus4 D Dsus4 D Dsus4 D Dsus4 D Dsus4

Whoa. _____

E5 N.C. C5 N.C.

Whoa. _____

Gtrs. 2 and 3

P.M. P.M. harm.

8va * harm.

2 0 0 0 5 3 0 0 4 4

* Gtr. 3 plays D harmonic located at the 7th fret of the 3rd string